

Painfully symbolic, macabre, and of course, surreal are some of the words that come to mind when one takes an overview of the L.P.D.s work. The L.P.D.s are guaranteed to evoke subconcious and unconcious feelings of ave and wonder not to mention waves of psycic distress.

Ne will now take brief look at the various stages of development the L.P.D.s have taken through the years.

First Period: The first cassets was "Chemical Playground" (unavible in original form of the tracks can be found on the Flowmotion tanesine, "committen," "Atomic Roses" show a group of young men obsessed which with a file and slowly sawed my legs off"A story of a murderout tyke who is canable of great cruelty in "Odd" side one on "Premonition" "I never really understood why he picked on me. I'm just asuy with furny eyes" sings Ed Ka-spel who can be credited with masking his lyrics with a nonchalant, vocal demeanor that allows the listener to dream while cringing.On "Premonition" we hear lots of graceful.eloquent guitar, mucho bacwards vocals, backtames of crowds, solitical leaders, and other things, and even a spot or two of real drume, a rarity for a band that usually relies on drum boxes.

"Atomic Roses" shows the Dots on a quirky outing through the backwaters of the brain. There's less guitar, lots of vocoder, stange backbeats showing the Dots at their experimental best.

Some good tracks are "Closet Kings" (Also avaible on a compilation listed in the audio bibliography) "Soirturus" and "Atomic Roses" and show the reverse of the prain. There's less guitar, lots of vocoder, stange backbeats showing the Dots at their experimental best.

Some good tracks are "Closet Kings" (Also avaible on a compilation listed in the audio bibliography) "Soirturus" and "Atomic Roses" and the first I'm avaible to the public, a tape sequel to The Curse (avaiting further information on this one), and another cassett releases "Easilek" as heavy the sequence of the voc.

"The Grow is known that a sequence of the voc."

The different scory finese olay on stale c This song neatly encapsulates the mid period sound yet another Ka-Del description of party gone bad. -over
At this meeting of heads of state and other representatives of the ruling class held in honor of the captain(a recurring figure in the Dot's lyrics, sort of a representative of the crumbling British Ruling Class) there's not only cake but an apparently unnoticed present that goes tick-tick-tick in the course of the evening, when the time to open the presents comes Captains friend litts pulled the yellow ribbon on the fateful package and "blew them all to hell" thus ending the party on typically morbid note. While the subject matter of this is unashamedly dark it is a far cry from such international cassette scene contemporaries as whitehouse, S.F.K., New Blockaders or any of the other Industrial open had to be the concept in based on the demise and resultant fasciat exizure of power in 1989, Flace of the Fire" a six-song eprull of lyrics that subpass much recent poetry. Both lps represent the new Dot's sound which in some ways is a departure from the past in that there are no longer long washes of electronic space or songs without vocals. A new found sense of foreful articulation plus an amazingly clean studio sound make the new sound fresh and more appropriate for this year, 1984 a year of fear and confusion across the globe.

Notes on the Tower

"Races at the window, fingers clutching at the bars, a fly skipps from an eyebrow to an elbow to a scar" a depiction of some of the current unfortunates imprisoned in the tower, command post of Britain's new military regime. People are executed for political reasons and there are "rusty chains and armoured pillows stuffed with steel plus" We have in "vigil-nati" an English parallel to our own Klan conflicts in the south. A household of "undesirables"has been targeted by the local brownshirts for removal for reasons of morality and purity. Violent death was promised" if they put up a fight." The almost classical thrust of Patrick Pagninis violin brings a big dos

when that wreath of flowers is a crown of thorns to drage around your helmet"

On side two we hear "in the courtyard shuffle deviants with goldstars they're scarred with numbers" he curtains have been drawn as the military devils move to silence the opposition. "Fopulation's getting down and we're great again, we're great we're great again'the voice growls on and on as we are reminded of our own great leader telling us that America is respected again by her enemies. The air grows darker yet as we hear "the echo of a thousand marching boots, hammers on the air, they're singing anthems as Salome lifts her skirt cause they're real men, happy, healty "Mow the military convoys are rattling down the streets as total control is enforced on a terrified populace. It's time to keep Britain free of undestrables, keep it pure, keep it white" and so it will be in 1989 according to these young men. The lp closes out with a doomy voice telling us that "The Goldenage lies around the corner, any day now". America must not be so very different in the long run.

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ANNOUNCEMENT: C-120 CASSET TE COMPILATION PROPOSAL

BONLDER, COLORADO 80302 USA JOEL H. 550 COLLEGE AVENUE

"Pace of the Pire"

This mini lp features "Sleso" the story of the man-machine who according to the woman in the story(played by Ignit of Holland) can be"magic as man mean as a machine". There's lots of fairly loud guitar throughout the disc and the keyboards have taken on a more supportive, rhytmic role than in the past. "Neon Gladitator" starts with neat backtapes of an evangelist raving about the end of the world, the anti-christ, etc. The Dot's roll into yet another ribaid tale of a party at the end of civilization. "So far the carpet's wall to wall they're splashing in the pool, they formicate in corners, they're moaning in the haze." "Jilly swung a knife the statues came to life, the stone swords crunching into heads the carpet turning red they're Neon Gladitators sparring sparring on the lawn" This party as usual seems to be full of certain elements that is suspect the authors find useless and worthy of redemption by fire. These people do not really have all that much "fulm" at these gruesome gatherings. "Your hand was freezing so i slipped it in my pocket strolled along the keyside looking at the sky for the dancing rockets" This is "Eight Minutes to Live" a pretty, surreal description of a walk at night, a thoughtful, introspective way to finish off a collection of songs that show the Dot's at their imaginative peak for this year of 1984

So to some this piece up i would like to make it clear that So to some this piece up i would like to make it clear that this has been the very briefest of an overview of the L.P.D.s that I could give in 2½ pages. The Dot's have many, many threads in their fine tapestry of music and I would recommend to any intresting parties that you that you check out the audio bibliography at the end of this article. Also the Dot's themselves enjoy correspondence and will more than likely write back to you... Sing while you may.... Sing while you may.... CASETIES AND LPS Brisker You Fight May.... CASSETTES AND LB Brighter Now")
"ONLY DREAMING" CACO
"Chemical Playshool" 2 & COO
"Dots on the Fyes (C30)
"A tomic Roses" (C60) - Illusion Prod. 15 Rue Pierre-Curie
Mondeville 14120 France Mondeville 14120, trance

"Premon. trion" ((60) From Ding Dong Disk Postbus IISS

"Apparition" ((30)) Good Brown Ding Dong Disk Postbus IISS

"Kleine Kriege" 235 Arnham, Holland 20 spire ave

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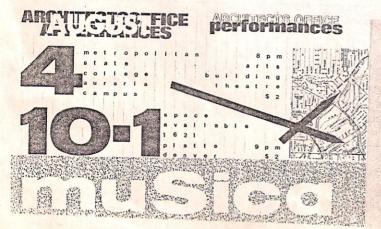
label. In above Records Lobel, Inphase Records "Face of the Fire" six sons I p released on Inphase and Play, throin, Sam I so me de Pascale, 1040 Brussels, Belsein, Legendary Pink Döts Address: Chez Döts Top Floor, 737 Eastern Ave, Ilford, Essex, England.

Sing While You May: An Intro to the Legendary Pink Dots

Architects office was formed in the spring of 1983 as a project to produce some music for the international music network. The impetus for the continued workings of the group was the profusion of serious music that was being made public at that time. With a tape salvaged from a dance concert that was never used and the discovery of the musical qualities of the plant communicator several pieces were created. Experiments with taped conversations were performed with some success, particularly as they involved multilingual exchange. nature of the instruments and spoken material lended themselves well to improvisation, and pieces were made in rapid succession. Immeadiately following these pieces a new direction was taken toward through composed music. This was made possible by arranging many different tapes, in sequence. At the same time the aleotoric properties were maintained by concurrently improvising and using sequences accidently loaded into electronic instruments. These themes were often used in more traditional composing techniques including fuge work, variation, development and recapitulation. Out of this process the first symphyogenesis pieces were developed. The term refers to the assemblage of previously separate parts into a harmonious whole. The results of this work appear on our first product "ao 1983". As problems developed among the personnel the group turned inward for taped material. Whereas the first symphogenesis used taped pieces that represented 12 years of collected fragments, the second used almost exclusively tapes of banter and arguments. In this way the music could interact with contemporary situations, and thus the theraputic potential of music was realized. The priciple of rearrangement later became the focus of the symphyogenesis, as is the case with the symgen. no. 3. This period described above constituted the zenith of home studio manipulation for architects office. The inevitable result of this outpouring of material was saturation. The fortunate result of the saturation was the discovery of expandable music; which was of great use for the purpose of producing soundtrack material for the lengthy motion pictures that are another product of the group which have lives of their own. The next challenge that faced the group was live performance. For the first performance rehersals were done, the only ones that we ever did. The result of the first performance was a set of new pieces, and a set of versions of our earliest pieces. Some of these appear on our second product "partitions". Other performances happened in rapid succession, often with less than 24 hours notice. The first of these was a performance at a christmas fair for which we prepared shopping mall music.

During an improvised section of this performance our most successful piece "hymnosis" was discovered. Since that time several other pieces have appeared in the same way. The process has been to formalize structure and elements of the pieces, and then to wake deportures. ize structure and elements of the pieces, and then to make departures from those again. This performance and the one that followed were convened at a former woolco location of tremendous size. The seperformance there we formed three choirs located in triangular The second opposition to one another. By abstracting and reconfiguring sections of the performance the symgen. no. 3 was produced, which appears on our third product "dispensation". During the next period an association with the table and esrahj master Bunjiji. A slight convergence with new age music can be detected in some of the pieces realized with Bunjiji. Through his influences new elements were introduced into the music, including new mix techniques, mouth percussion and the fission concept. Following this development architects office emerged on the local public radio broadcasts. the coincided with a second period of performances. These featured the introduction of Claude Martz, an alsatian bass clarinet player into the group, as well as Idana on additional keyboards, and the public pemiere of Trevor, architects office's 2 year old lead singer. These events at a local bookstore and community arts center were well documented and served to establish a following. With this formidable assemblage of music the group moved into a period of network communication seeking international distribution and collective projects. Invitations to international taped music compilations and distribution arrangements were the result. were received from Belgium, Spain and various parts of the U.S. Currently the group is working on preparing a C-60 for Flowmotion to be distributed out of Leeds in north central England. More currently the group has done some daytime park performance, and done some playing in Denver. An association with filmmaker Stan Brackage has served to give architects office additional exposure through his network, as well as providing us with some enlightened criticism. Out of this most recent activity period the "Memorial Issue" was produced, in addition to a pair of video productions.







NWW notes (F.K.)

The allition of the possessive segment on the version of "The Stronge Play of the Mouth" fund on "In Funtured Scheece" lessons the imput of the piece for use I like the "Rising From the Red" senson better the "Rising From the Red" senson better and unaw octable aftered had become contracted and unaw octable aftered "Soul version better.

Anther piece curindy and unsucessfully affered from the Robert From Version is "Sometime Others are in Content" form on Gyllenstold, begiessen and I at Rydreegs" with the second but inexplicibly affered up and the title changed to be the Afference and Renderly affered to be heard that way.

"Unfilled" from the second Coming and
"Notified from the second Coming and
"Notified From the Second Coming and
"Include Sume from the History the
Flack Haco were probably the scene day.
I've stendard a few of the records mixed
who there praces from Prin, Prin,
White Nihols & Elaung May. "Eximine Robos feat
(refere to John Cages "Lawlings Walbum. (60)
"Nihite Stasser Tourd "Volume 2"
"Snippetts of "The" S.v. Butlens...
snippetts of "The" S.v. Butlens...
see mixed into "Unfilled"
cellier switches in other preces:
"United & Mary (Girt 3 minutes)
"Unfiled Carlos "Clotweek Orange" music
in "Alvinos Funeral
mis many other records that I den't

and many other records that I don't recognize.

The first NWW L.P. is dedicated to the Williams Spasin Enul, a Toronto, Can. outil that's been making strange music and altum, since the 603.

hold 1 Now 2 major influences. I we make the most influenced of the millionation of the influences. Yarlheur Stockhausen circa Nymnen

Luc Ferrari Nihilist Spasm Band (early NWW)

Technical Space Composers (rew (Holger Czukay circa "Canaxis 5") Red Noise (Patrick Vian circa 1970)

Lard Free , John Case . Basil Kinchy

Pobert Wyatt circa "Endofan Ear" Limbus 3, Jarque Bennacol

Xhol

"Gostin Mieraneau circa" Luna Cinese" 3 Nortin Davovin Jagodic circa Tempo Forioso"

Kluster circa "Klopfzeichen and Zei Osteri" more notes:

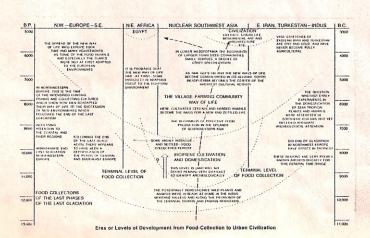
The back cover artwork of "To The Guet Men From a Tray Girl" (2rd L.P.) is derived from a scare of the Convers Cheesa Steps sequence in S. Eisenstiers "Folemen

Mumy titles refer to early 20th century art movements. (first 3 albums)

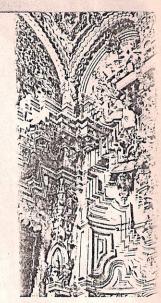
decentryst = sensitive dependence on initial conditions = Zelinaky's principle of the first effective settlement also reflected in the principle of scaling which demands that large patterns be endlessly repeated within of scaling which demands that large patterns be endlessly repeated within the smaller patterns that make them up - this is why the thy differences in single that quickly become overwhelming differences in output can be in isput that quickly become overwhelming differences in output can be intilled but never dissected in finality - the bright road to the city utilized but never dissected in finality - the bright road to the city utilized but never dissected in finality - the bright road to the city maps only reflecting emerging rhythms of deepening orisis, simple necessity maps only reflecting emerging rhythms of deepening orisis, simple necessity and severely determined equations expanding in unpredictable ways - a and severely determined equations expanding in unpredictable ways - a free conciliation between strictest patterns of law and the appearance of free will a vision of life among ruins, fluid disturbances, complicated structures in which the complexity has come about by persistent process

Filmmaker Stan Brakhage has recorded a series of taped talks in which he explores his *deas about the arts, including film, music, poetry, and attempts to make connections between them in original, some**times startling ways. Originally recorded to be broadcaston Boulder radio, the tapes make use of largely unavailable and primary source materials which Brakhage has collected over the years. Some of these materials can be listed here: the original home recording, owithout orchestra, of Deserts by Edgard Varese; Kenneth Patchen reading from his Journal of Albion Moonlight; readings from their work by Hilda Doolittle, Ezra Pound, William Faulkner, Kurt Schwitters, Michael McClure, Ed Dorm, James Broughton and others. Much music is included: besides the Varese material, can be heard by music by Joseph Matthias Rower, Lily Boulanger, Claude Debussy, Malcom Goldstin, James Tenney, Carl Ruggles, Charles Ives, and more. Part of what makes these tapes unique is the wealth of biographical material which Brakhage makes use of. Dn fact, Brakhage sought out, studied with, developed friendships with many of these makers and his active involvement is reflected in his subtle and farreaching exploration of their work. Brakhage prides himself on heing an "lamateur". Filmmaker Stan Brakhage has recorded a series of taped talks in which he farreaching exploration of their work. Brakhage prides himself on being an "amateur" - a lover of work who always begins at the beginning. These tapes are a penetrating look at world and work by an original mind. Tapes 1 through 20 are available for \$4.00 a piece. For more information, write to Denise, 1203 17th St. #4, Boulder, CO 80302.

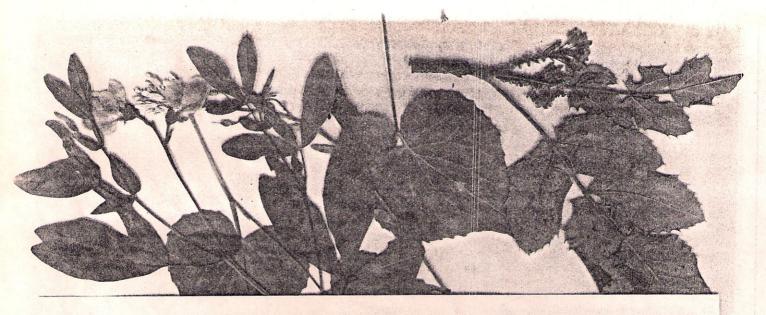
Stan's tape series is called "THE TEST OF TIME". They were recorded in 1983-1984. I can send you a list of what's on each tope and I'd like to exchange ideas - denise











THE UNDERGROUND CASSETTE SCENE IN AMERICA In DAVID LICHTENVERG

THE UNDERGROUND CASSETTE SCENE IN AMERICA

J. DAVID LICHTENVERG

I'm doing my radio show when the phone rings.

"Hiello, KGHU..."
"Hi. How did you find out about all this music?"
"Hi. How did you find out about all this music?"
"Hi. How did you find out about all this music?"
"His low did you find out about all this music?"
"How did you find the saler, I can you you a few addresses you can write to so you can get this music for yourself."
"No. where did XO find the saler, I can the sale of yourself."
"No. where did XO find the sales, Ya got a penell and paper?"
"You can't could live you Film OUT about all this music?"
"You can't could live a rhetorical question. The box didn't give a shit about learning mything useful. He just wanted to be ansized. I should have told him I was some kind of professor and make fifty thou a year researching this stuff. But actually ti's not so bough—If you're interested! Are YOU? Great! Lemme get you some addresses. ...Well, we got time for that. Though perlyans this article should be nothing BUT addresses so you can find it all out for yourself. The most useful places to be an at are magazines. Of Magazine, the soom-to-bedefunct product of the Lost Music Network, has one of the biggest listings of cassettes you can find anywhere, and most of these cansettes are by do-it-yourselfers (DIY's, for short) who throw their out to the country of the most of the standard product of the most may be suffered to the music and has unfortunately taken a cyrical sate has to listen to and rarely saying any-thing useful or arise has to listen to and rarely saying any-thing useful or arise has to listen to and rarely saying any-thing useful or arise has been a should be and a sailating of what's out has a particle of his own. But hurry, there's only two more issues of OP left before it either dies or metamorphizes. Unsound is another great magazine that will give bona-fide reviews to independant music makers who send in their material. Their reviews are usually more informative than OP's, but like

accomplishment enough. Mathew Sommerville only charges a buck and is mostly interested in the popularization of music utilizing environmental sounds (of an urban environment, that is). Peter Catam charges a whole \$3.50 for tapes with quite extrawagant packaging (and interesting music). Boy Dirt Car sent me an extra tape recorded not be day they received ay check in the mail (you can get one tool) and they environmental sounds (of an urban san extra tape recorded not be day they received ay check in the mail (you can get one tool) and they environg everyone to go out and record whatever you want in order to cure urso of the illness of rock/gop as important cultural artifact. Another cassatte I have was made illegally in Polandin'as well as making their own music with the Payloung, Briar land and Julie Frith put together ampler cassatters of the part and read and Julie Frith put together ampler art, both under the mame of Object. Amazing with the payloung in the man energy (love that transition, while have the same of the cassatter of the same of object. Amazing with the payloung that the same of the cassatter of the same of object. Amazing with the payloung have the time und energy for even after working for a siving, built have been colleged by the same of the same of the cassatter of the same of the

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